15 CENTS

THE

# DARKEY & COMIC DRAMA

# Whose Baby is it?

Chicago.
THE DRAMATIC PUBLISHING COMPANY.

# HAGEMAN'S MAKE-UP BOOK.

**By MAURICE HAGEMAN.**

Author of "What Became of Parker," "Prof. Robinson," "Hector," "Mrs. Mulcahy," "The First Kiss," "By Telephone," "To Rent," etc.

**Price, 25 cents.**

The importance of an effective make-up is becoming more apparent to the professional actor every year, but hitherto there has been no book on the subject describing the modern methods and at the same time covering all branches of the art. This want has now been filled. Mr. Hageman has had an experience of twenty years as actor and stage-manager, and his well-known literary ability has enabled him to put the knowledge so gained into shape to be of use to others. The book is an encyclopædia of the art of making up. Every branch of the subject is exhaustively treated, and few questions can be asked by professional or amateur that cannot be answered by this admirable hand-book. It is not only the *best make-up book* ever published, but it is not likely to be superseded by any other. It is absolutely indispensable to every ambitious actor.

**CONTENTS.**


Chapter I. **General Remarks.**

Chapter II. **Grease-Paints, their origin, components and use.**

Chapter III. **The Make-up Box.** Grease-Paints, Mirrors, Face Powder and Puff, Exora Cream, Rouge, Liquid Color, Grenadine, Blue for the Eyelids, Brilliantine for the Hair, Nose Putty, Wig Paste, Mascaro, Crape Hair, Spirit Gum, Scissors, Artists' Stomps, Cold Cream, Cocoa Butter, Recipes for Cold Cream.

Chapter IV. **Preliminaries before Making up; the Straight Make-up and how to remove it.**

Chapter V. **Remarks to Ladies.** Liquid Creams, Rouge, Lips, Eyebrows, Eyelashes, Character Roles, Jewelry, Removing Make-up.

Chapter VI. **Juveniles.** Straight Juvenile Make-up, Society Men, Young Men in Ill Health, with Red Wigs, Rococo Make-up, Hands, Wrists, Cheeks, etc.

Chapter VII. **Adults, Middle Aged, and Old Men.** Ordinary Type of Manhood, Lining Colors, Wrinkles, Rouge, Sickly and Healthy Old Age, Ruddy Complexions.

Chapter VIII. **Comedy and Character Make-ups.** Comedy Effects, Wigs, Beards, Eyebrows, Noses, Lips, Pallor of Death.

Chapter IX. **The Human Features.** The Mouth and Lips, the Eyes and Eyelids, the Nose, the Chin, the Ear, the Teeth.

Chapter X. **Other Exposed Parts of the Human Anatomy.**

Chapter XI. **Wigs, Beards, Moustaches, and Eyebrows.** Choosing a Wig, Powdering the Hair, Dimensions for Wigs, Wig Bands, Bald Wigs, Ladies' Wigs, Beards on Wire, on Gauze, Crape Hair, Wool, Beards for Tramps, Moustaches, Eyebrows.

Chapter XII. **Distinctive and Traditional Characteristics.** North American Indians, New England Farmers, Hoosiers, Southerners, Politicians, Cowboys, Miners, Quakers, Tramps, Creoles, Mulatoes, Quadroons, Octoroons, Negroes, Soldiers during War, Soldiers during Peace, Scouts, Pathfinders, Puritans, Early Dutch Settlers, Englishmen, Scotchmen, Irishmen, Frenchmen, Italians, Spaniards, Portuguese, South Americans, Scandinavians, Germans, Hollanders, Hungarians, Gipsies, Russians, Turks, Arabs, Moors, Caffirs, Abyssinians, Hindoos, Malays, Chinese, Japanese, Clowns and Statuary, Hebrews, Drunkards, Lunatics, Idiots, Misers, Rogues.


**Address Orders to**

**THE DRAMATIC PUBLISHING COMPANY,**

**CHICAGO, ILLINOIS.**

# WHOSE BABY IS IT?

## AN ETHIOPIAN SKETCH, IN ONE SCENE.

By FRANK DUMONT,

*Author of "Helen's Funny Babies," "The Midnight Intruder," "Making a Hit," "One Night in a Medical College," "Who's the Actor," "The Painter's Apprentice," "Unlimited Cheek," "The Polar Bear," "The Noble Savage," "Pleasant Companions," "Rival Barber Shops," "Election Day," etc., etc.*

ORIGINALLY PRODUCED BY THE SAN FRANCISCO MINSTRELS, AT THEIR OPERA HOUSE, 29TH ST. AND BROADWAY, NEW YORK.

TO WHICH ARE ADDED

A DESCRIPTION OF THE COSTUMES—CAST OF THE CHARACTERS—ENTRANCES AND EXITS—RELATIVE POSITIONS OF THE PERFORMERS ON THE STAGE, AND THE WHOLE OF THE STAGE BUSINESS.

CHICAGO:

THE DRAMATIC PUBLISHING COMPANY.

COPYRIGHT, 1880, BY A. T. B. DE WITT.

## *CAST OF CHARACTERS.*

*San Francisco Minstrels,*
*New York.*

Sampson Booze, } young men addicted to.. } Mr. BILLY BIRCH.
Ebenezer Hoof, } the "flowing bowl," .. } Mr. CHARLEY BACKUS.
Mrs. Gab, their landlady.....Mr. F. M. RICARDO.

---

TIME OF PLAYING—FIFTEEN MINUTES.

---

## *SCENERY.*

A plain chamber, with door and window practicable.

..... | Door. | ..... | Window. | .....
4 E. R. 4 E. L.

○ Pail.

3 E. R. 3 E. L.

[] Bed.

Table and Chair.

....
....
....
....
....
Screen.

2 E. R. 2 E. L.

1 E. R. 1 E. L.

## *COSTUMES.*

HOOF.—Darkey's extravagant dress, disordered, hat battered, etc.
BOOZE.—Coat turned inside out, and costume of dandy negro, much soiled and discolored, hat torn,
MRS. GAB.—Calico dress, apron, large water-fall on wig.

---

## *PROPERTIES.*

Table, chair, pail, dish of bread and water reduced to a pulp; candle and matches on table, bottle, small bellows, large rag baby, long white night-gown behind screen; a high screen, bed with blanket and pillows, the bed to break down at finish; broom, flask for HOOF.

# WHOSE BABY IS IT?

SCENE.—*Plain kitchen. Door and window in flat. Table, with dish of bread and milk. Bottle. Candle. Small pair of bellows. Pail on* R. *Bedstead on* L., *to break down at finish. Screen on* R.

MRS. GAB *discovered just finishing making up the bed.*

MRS. GAB. I wonder if I am to be bothered in this way, every night. I have two young men boarding in this house, who tell me they are banker's sons, and are very wealthy. They have been here nearly three weeks, and haven't paid me a cent of rent or board; the consequence is, I have put their trunks up in the garret until they pay me, and I have taken this room from them. They are out every night, and come home at day-break, waking up everybody with their shouting and fighting. They tell me they are kept out late studying medicine. I've put a stop to it. One rooms in here, the other next door—that is, they used to, but to-night they'll have to find another place to sleep. I've locked the front door and both of their rooms. I won't be imposed on. That's the kind of woman I am. [*Blows out candle and exits,* R.

*Stage dark.* BOOZE *heard singing outside, and trying to open the door. He is very drunk.*

BOOZE (*outside*). Say, let me in, I've lost my key, and I can't find the keyhole. "I'm waiting. Yes, waiting." (*sings*) Say, let me in, do you hear? I'll kick in the door, I'll bust, I'll bust it. (*bus. at the door*) I'll smash it in, if you don't open the keyhole, and let me out. (*pushes against the door and falls headlong into the room*) I told you I'd bust it in. Golly, how dark it is here. (*sits up*) If I catch that fellow that rooms next door, I'll smash him just like that door. He took my gal away from me, at the party to-night, and when I asked him if he done it on purpose, he threw a lump of lard at me, and hit me in the mouth. I had to drink lots of old rye to take the taste out of my mouth, but I'll get square. I did get square. I went out and got drunk, and I tripped them both up when they were dancing—and then I got tripped out of the window. But I'll get even. (*rises*) I must go to bed. I wonder where my room is. I guess this is it. (*feels around*) Yes, there's the bed. (*steps into the pail*) Confound it, there's the ice-pitcher! Well, I must lay down and sleep. (*goes behind the screen and throws his coat over, so as to sling it on the floor*) I'll know where to find it in case of fire. There's my hat and Sunday pants. (*bus. with clothes. Staggers out in long white shirt*) Now, if I only can find the bed easy, I'll have a sweet sleep. (*goes to edge of*

Gen'l Lib. Mar 7th 10 Mar 52

*bed and sits on it*) I mustn't go to bed with my shoes on (*bus. takes his shoes off*) I'll put my watch under the pillow, and my pocket-book too. (*bus. puts shoes under the pillow*) Now, I can lay in the arms of Murphy, and close my eyes in slumber. (*crawls into bed, bus. of fixing sheets or blankets, leaving the feet exposed*) It won't do to leave my feet out, or they'll catch cold. I'll bet a dollar there's bug-beds in this couch; I can hear their gentle voices climbing all over me, and I'm—going—to—pillow my moss agate brow on the mattress and—and—(*sleeps and occasionally mutters and hiccups—takes shoe from under pillow to strike at bugs. Sleeps.* HOOF *is heard outside singing, "good night," etc., and a crash is heard as if something was knocked over.*)

HOOF (*outside drunk*). I wonder who left that wash-tub on the steps. If I can only find my room; I won't wake up the house. (*opens window*) Ah! I knew I wasn't so very drunk; I know my room when I see it. (*attempts to climb in through the window, and falls in.*)

BOOZE (*dreaming*). Set them up on the other alley!

HOOF. I wonder who pushed me. (*he rises*) I've got a nice bed all to myself, and I'm going to sleep until dinner time to-morrow. I'll hang up my toilet, and prepare for my slumber. (*goes behind screen, staggers against it, and throws it down to the floor.*)

BOOZE (*dreaming*). Gather it up, gather it up!

HOOF (*hiccups*). The landlady says to gather it up! Yes, mam, I will. (*bus. ad lib. picking up screen*) I wonder where I put my night-gown (*feels around and finds* BOOZE'S *pants*) Ah! here it is. (*puts his arms through legs of pants. Puzzled*) I guess this night-gown has shrunk; well, I won't take my shoes off, because I wan't to get up in time for dinner to-morrow. (*staggers towards the bed, feeling and grabs* BOOZE'S *foot.* BOOZE *strikes at his hand with his shoe, thinking it is a bug.*)

BOOZE. Hello! what's that? Somebody is trying to shake hands with me. (*sleeps.*)

HOOF (*startled*). What was that I grabbed? I'm drunk, and I imagine lots of things; here's the bed. Now one—two—three—here she goes? (*jumps into the bed, crushing* BOOZE.)

BOOZE (*starting up*). Hold on there. I don't want any more blankets.

HOOF (*paying no attention to* BOOZE). What a hard bed this is! (*pulls the blanket off* BOOZE, *and wraps it around himself; bus.* BOOZE *discovers he has none. and in the dark feels for the blanket, and pulls it over on his side.* HOOF *pulls it back again.*)

BOOZE (*sobering*). Somebody's in this bed!

HOOF. This mattress won't hold two. (BOOZE *pulls the blanket and* HOOF *rolls over onto him; they struggle, and both roll out of bed, pulling blankets and everything over, and get under the bed.*)

BOOZE (*clutching* HOOF). Who are you?

HOOF. I'm one of the boarders! Who are you?

BOOZE. I'm one of the boarders too, but I've been locked out of my room and had to tumble into the first bed I came to. Between you and I, I have been drinking ice water, and it's got to my head.

HOOF. So have I been drinking—peppermint, and it's made me dizzy.

BOOZE. Why! you're the fellow threw a chunk of lard and hit me in the mouth.

HOOF (*recognizing* BOOZE). Ha! you're the fellow that tripped my

gal up at the ball. Vengeance! vengeance! (*they stagger to their feet, but upon the point of striking each other they shake hands*) Let us shake hands over the bloody chasm!

BOOZE. All right; but say! don't wake up the landlady or she'll put us out; I owe her more than I'll ever pay—it's cheaper to move than to pay rent.

HOOF. So it is. Well, let's go to sleep, and in the morning we'll sneak out.

BOOZE. Very good; the bed won't hold two, but I'll be generous, I'll take the inside and you'll sleep on the—floor.

HOOF. Say, here's a night-cap for us before we go to sleep. (*produces flask from pocket and drinks*) It's the best torchlight procession I ever see. (*gives flask to* BOOZE, *who drinks and returns it to* HOOF.)

BOOZE. That's red hot. Now let's go to bed. (*they stagger to bed, and as they are about to get into it a loud squalling is heard off* R.) There's the confounded cats fighting again.

HOOF. Let's go for them; get a club or some other deadly weapon. (*they grope about in the dark,* BOOZE *gets the pail and* HOOF, *with pillow, staggers to the door and then over to wing or door on* R., *they enter wing,* 3 E. R., *and start back.*)

BOOZE. By Jupiter, it's a baby! (*they bring in a large rag baby*) Light the candle. (*baby is squalling terribly;* HOOF *strikes a match and lights candle; brings it over to examine baby; holds light over face of child*) Look out there, you're dropping hot tallow in the baby's eye.

HOOF. Say! Whose baby is it?

BOOZE. I don't know; here, you hold him a little while.

HOOF. Not much! I don't want anything to do with it—it ain't mine.

BOOZE. Let's throw it out of the window; I don't want any music to-night.

HOOF. If it keeps on yelling we won't have any sleep; make him shut up.

BOOZE Let's give it something to keep it quiet; go, look around and find something! (HOOF *looks about and discovers tin dish on table;* BOOZE *jumping about to keep the squalling baby quiet.*)

HOOF. Here's some paste or some glue.

BOOZE. Bring it over and let him eat it; he won't know the difference (*bus.* HOOF *brings over a dish of bread and water reduced to a pulp and they both begin to feed the baby, who keeps up a terrific squalling.*)

HOOF. You don't feed him fast enough, he wants more; don't you hear him hollering for more? (*takes a handful of the contents of dish and slaps it over the baby's face.*)

BOOZE. You've knocked the wind out of the poor baby's lungs; you feed him too much; he didn't have time to swallow that last dose; get the bellows and give him some new lungs. (HOOF, *with small bellows, blows into baby's mouth, who at once begins yelling again.*)

HOOF (*disgusted*). There! we've started him again; why didn't you let him go without lungs, he'd never miss them.

BOOZE. He wants something to drink; there's a bottle of spirits of turpentine on the table, get it and give him a drink of it; he'll like it; I always drink it when I'm dry. (HOOF *gets the bottle and forces baby to drink.*)

HOOF. Don't give him too much, he'll get drunk.

BOOZE. You're drunk now, ain't you ?

HOOF. The man that says I'm drunk insults my mother-in-law, and I'll shoot him. (*snatches baby from* BOOZE *and slaps him over the head with it, holding baby by the feet ;* BOOZE *and* HOOF *struggle for the possession of the baby and roll all over it ; baby yelling ; they arise,* BOOZE *at head and* HOOF *at its feet, and they tear it in two ; sawdust falling out of the rag baby ; they hold up the halves of the baby astonished.* MRS. GAB *is heard to scream outside,* R., *and hastily enters.*)

MRS. GAB. Who stole my baby out of that room ? (*sees* HOOF *and* BOOZE *with torn baby, and she screams*) Oh ! you villains, you've murdered my poor little Charley.

BOOZE. We didn't know it was your little Charley.

HOOF. We thought it was somebody else's Charley.

MRS. GAB *seizes the broom and darts after them,* HOOF *and* BOOZE *dodge around bed and crawl under it to escape* MRS. GAB ; *she beats them from under it ; they escape around table, and then run back to bed and leap upon it;* MRS. GAB *follows ; the weight of the three breaks down the bed, and they fall pell-mell to the floor ; she beating them with pillows and broom, and they defending themselves with portions of the baby. A lively scrimmage ensues.*

*QUICK CURTAIN.*

---

## *STAGE DIRECTIONS.*

R means Right of Stage, facing the Audience ; L. Left ; C. Centre ; R. C. Right of Centre ; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage ; C. D. F. Centre Door in the Flat ; R. D. F. Right Door in the Flat ; L. D. F. Left Door in the Flat ; R. D. Right Door ; L. D. Left Door ; 1 E. First Entrance ; 2 E. Second Entrance ; U. E. Upper Entrance ; 1, 2 or 3 G. First, Second or Third Groove.

R. R. C. C. L. C. L.

☞ The reader is supposed to be upon the Stage, facing the Audience.

# GREEN ROOM EDITION OF NEW COPYRIGHTED PLAYS

# ALABAMA

## A DRAMA IN FOUR ACTS.

BY

## AUGUSTUS THOMAS,

MEMBER OF THE AMERICAN DRAMATISTS' CLUB.

*Author of "The Burglar," "In Missouri," "The Hoosier Doctor," "A Man of the World," "The Capitol," "A Proper Impropriety," "That Overcoat," "The Man Up Stairs," "Afterthoughts," Etc.*

---

*THE BEST AMERICAN PLAY.*

---

Eight male, four female characters Full directions and business for stage as originally produced by the Author at the Madison Square Theatre.

TIME OF PLAYING: Two and one-half hours.
COSTUMES: Modern.

---

"Its character, its atmosphere, its sentiment, its humor, are all peculiarly American . . . The best English play of these times could not so surely touch the hearts of American theatregoers. It will be as popular in the South as in the North, and the Western people will like it too."
—*New York Times.*

"There is not one in the twelve characters of the play that is not distinctly worth studying." —*New York World.*

"It is a good play, to begin with. Next, it is a play by an American; and last, it is a play about Americans." —*New York Herald.*

---

Price, 50 Cents.

*Sent postpaid to any address on receipt of price.*
*Complete descriptive catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Dramas sent free on application.*

*JUST PUBLISHED*

GREEN ROOM EDITION OF NEW COPYRIGHTED PLAYS

# TRELAWNY OF THE WELLS

BY

ARTHUR W. PINERO

*Author of "The Benefit of the Doubt," "The Profligate," Etc., Etc.*

The Great Success of the Past Theatrical Season in New York

A comedy in four acts for ten male and eight female characters. For many years Mr. Pinero has been acknowledged the first English-speaking dramatic author, and he is one of the very few dramatists whose plays are as valuable for their literary qualities as their dramatic worth.

COSTUMES of the early sixties
ACTING TIME: Two and one-half hours

Price, 50 Cents

*Sent postpaid to any address on receipt of price*
*Complete Descriptive Catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Dramas sent free on application.*

GREEN ROOM EDITION OF
NEW COPYRIGHTED PLAYS

# THE BENEFIT OF THE DOUBT.

BY

ARTHUR W. PINERO,

*Author of "The Princess and the Butterfly," "The Second Mrs. Tanqueray," "Trelawney of the Wells," Etc., Etc.*

---

One of the brightest plays ever written, by one of the greatest of living playwrights.

---

A Society Comedy in three acts for six female and nine male characters, as produced at the Comedy Theatre, London. The scenes consist of two interiors easily arranged. An excellent play for either amateur or professional performance.

---

COSTUMES of the present day.
ACTING TIME: Two and one-half hours.

---

Price, 50 Cents.

*Sent postpaid to any address on receipt of price.*
*Complete descriptive catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Dramas sent free on application.*

CHICAGO:
THE DRAMATIC PUBLISHING COMPANY.

# GREEN ROOM EDITION OF NEW COPYRIGHTED PLAYS

# THE CLUB FRIEND

—OR—

## A FASHIONABLE PHYSICIAN

BY

SYDNEY ROSENFELD

*Author of "A Possible Case," "Imagination," "A House of Cards," "The Passing Show," Co-author of "The Senator," Adapter of "The Two Escutcheons," Etc.*

A bright, vivacious society comedy in three acts, for six male and five female characters.

COSTUMES of the present day. ACTING TIME: Two hours.

"Mr. Rosenfeld has handled his subject with rare skill, and made a play which in many respects is far removed from the conventional modern comedy. Mr. Rosenfeld is noted for his skill in writing bright and witty dialogue, and he has rarely equalled his text in this piece. It is a delightful comedy, clean and bright, and should find favor with intelligent audiences everywhere."—*The Boston Herald.*

"The dialogue is deliciously witty. . . An abundance of merry situations and clever contrasts of mirth and pathos hold the attention of the audience."—*The Boston Daily Globe.*

Price, 50 Cents.

*Sent postpaid to any address on receipt of price.*
*Complete descriptive catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Dramas sent free on application.*

CHICAGO:

THE DRAMATIC PUBLISHING COMPANY.

*NEW COMEDIES*

# The Rich Miss Poor

*A PLAY IN ONE ACT*

By CHARLES TOWNSEND

Author of fifty successful plays

A charming comedietta of modern life and especially adaptable to the amateur stage.

CHARACTERS: Three male, two female.
SCENE: Lawyer's Office.
ACTING TIME: Twenty minutes.

Price, 15 Cents

# Balm of Gilead

*AN ORIGINAL COMEDY IN ONE ACT*

By EDWARD BOLTWOOD

A delightful play full of new and clever situations and brilliant dialogue.

CHARACTERS: Two male, two female.
SCENE: Modern drawing room.
ACTING TIME: Forty minutes.

Price, 25 Cents

# *TWO NEW PLAYS*

Dramatized from Stories by RICHARD HARDING DAVIS

---

## The Littlest Girl

*A ONE-ACT PLAY*

BY ROBERT HILLIARD

Taken from the story "Her First Appearance"

---

Played by Mr. Hilliard for three seasons in the leading theatres of America.

CHARACTERS: Three male, one female.
SCENE: A bachelor apartment.
ACTING TIME: Twenty minutes.

---

Price, 25 Cents

---

## The Orator of Zapata City

*A ONE-ACT PLAY*

BY RICHARD HARDING DAVIS

Taken from his story of the same title.

---

This play was written for Mr. E. H. Sothern, and by whose permission it is now published. It is a strong drama of Western life and offers exceptional opportunities for straight and character acting.

CHARACTERS: Eight male, one female.
SCENE: A western court-room.
ACTING TIME: Thirty minutes.

---

Price, 25 Cents

# *TWO NEW PLAYS*

## A MIDSUMMER MADNESS

*A VAUDEVILLE SKETCH IN ONE ACT*

BY CHARLES TOWNSEND,

*Author of "Broken Fetters," "Borderland," "A Social Outcast," "Vacation," "A Shattered Idol," Etc., Etc.*

CHARACTERS: Three male, two female.
SCENE: A Summer Cottage on a July morning.

Price, 15 Cents

## BURIED TREASURE

—OR—

THE CONNECTICUT BUCCANEERS

*AN ORIGINAL FARCE IN ONE ACT*

BY R. F. GREENE

Six Male Characters.

A most amusing sketch, with excellent parts for old Yankee and theatrical characters, based on the ever-interesting theme of Captain Kidd's buried treasure.

SCENE: Dining-room in plainly-furnished farmhouse.
ACTING TIME: Thirty minutes

Price, 15 Cents

**The above will be sent, postpaid, on receipt of price.**

*Complete descriptive catalogue of De Witt's Acting Plays and De Witt's Ethiopian and Comic Dramas sent free on application.*

*JUST PUBLISHED.*

# THE GIRL FROM KLONDIKE

—OR—

## WIDE-AWAKE NELL

*A THREE-ACT COMEDY-DRAMA*

BY FRANK DUMONT

*Author of "Mr. Mikado," "Helen's Funny Babies," "The Rainmakers," "McFadden's Elopement," Etc.*

CHARACTERS: Eleven male, three female.
ACTING TIME: Two hours.

*A very effective play, introducing juvenile, soubrette, comedy and heavy characters, the scenery consisting of rocky passes and rude interiors.*

### SYNOPSIS.

ACT I. The Meeting—"You are after justice, are you?"—Reminiscences—The forged receipts—"Mabel shall never be your wife!"—Clarence and Kirby grapple—Violence averted by Burton—"You shall not leave me!"—"Help! Help!"—Nell to the rescue—"The papers in the desk"—"Can this be the assassin?"—The actor obtains an engagement—Strategy—At the stockade—"I am the victim of your plot!"—The last chance for freedom—Mabel's visit—"A rope! A rope!"—The strategists appear—The parson has his say—"Who, in Heaven's name, are you?"—"Wide-Awake Nell!"

ACT II. "Help! or I perish!"—Tracking the fugitive—Accidentally betrayed—Nell arrives in time—The escape from the window—"Where is the traitor?"—"Fire upon her, fire!"—Powhattan plays his part—Guffy appears as a new recruit—Nell asks Tom Bascom to leave the gang—"You are not my father!"—"To do or die!"—Guffy's plight—Friends arrive—The Indian—"To-morrow you become Mrs Kirby!"—Mabel's struggle—The Indian to the rescue.

ACT III. The regulators aroused—"She is now my wife!"—Clarence surrounded by outlaws—Captain Nell on the trail again—Kirby confesses—Trouble brewing—Nell confronts Kirby—"Vengeance is mine!"—The plot fails—"Hurrah for our side!"

Price, 25 Cents.

*Sent postpaid on receipt of price.*

*Complete descriptive catalogue of De Witt's Acting Plays and De Witt's Ethiobian and Comic Dramas sent free on application.*

# WON BACK

*A PLAY IN FOUR ACTS.*

## By CLIFTON W. TAYLEUR

Six male, four female, characters. A play written in the same vein as "Held by the Enemy," "Shenandoah," "Across the Potomac," and other great New York successes. Mr. Tayleur has written many successful plays for Maggie Mitchell, Frank Chanfrau, and others, but this striking picture of the stirring times of the Great Rebellion surpasses them all. Costumes, civil and military of the period. Scenes, two interiors, and one landscape with Confederate camp, easily managed. Time of playing, two hours and thirty minutes.

PRICE.....25 CENTS.

---

## SYNOPSIS OF EVENTS.

### ACT I.—Drawing-room, Arlington, Washington—1860.

"Whom first we love, you know, we seldom wed;
Time rules us all: and life indeed is not
The thing we planned it out, ere hope was dead,
And then, we women cannot choose our lot."

In fetters—The rivals—North and South—The coy widow—A noted duelist—An old affection—The dismissal—The rivals meet—"You shall answer for this"—Farewell.

### ACT II—Same Scene—1860.

"Who might have been—Ah, *what*, I dare not think!
We all are changed. God judges for the best.
God help us do our duty, and not shrink,
And trust in Heaven humbly for the rest.

Broken ties—A Vassar girl's idea of matrimony—A Washington savage—Schooling a lover—Affairs of honor—The Northern fire-eater—The missing challenge—Betrothed.

### ACT III.—Drawing-room in New York Hotel—1861.

"With bayonets slanted in the glittering light
With solemn roll of drums,
With starlit banners rustling wings of night,
The knightly concourse comes."

To arms! To arms!—Stand by the flag—A woman's duty—A skirmish in the parlor—On to Richmond—Reunited—The passing regiment.

### ACT IV.—Confederate Camp at Winchester—1864.

"No more shall the war cry sever, or the winding river be red;
They banish our anger forever, when they laurel the graves of our dead."

A coward's armor—A hand to hand struggle—Hugh captured—Sentenced to be shot—A ministering angel—Harold King's revenge—The attack on the camp—Death of King—After the battle—Won Back.

---

Single copies sent, post-p[illegible] any address, on receipt of price.

# JOE RUGGLES

OR,

# THE GIRL MINER.

## A COMEDY-DRAMA IN FOUR ACTS. BY FRANK J. DEAN.

### PRICE 25 CENTS.

Nine male, three female characters. A vigorous, stirring play, depicting peculiar types of life in a large city and in the mining districts of the West. The parts of Joe Ruggles, the miner, Hans Von Bush (Dutch dialect), and Richard Hamilton, the scheming villain, all afford opportunity for clever work; while the part of Madge (soubrette), who afterwards assumes the character of Mark Lynch, is an excellent one for a bright young actress. This last, and the character of Bessie (juvenile) could easily be assumed by youths.

Scenery—City street, showing R. R. Station; rocky pass, with set cabins; a wood scene, and two plain interiors. Costumes of the day. Time of playing, two and a half hours.

---

## SYNOPSIS OF EVENTS.

### ACT I.—Entrance to Railroad Station.

Looking for a victim—Joe Ruggles—"Them galoots is worse than grizzlies"—"Morning papers"—Madge and Bess plying their trades—"Can't you sing Joe a song?"—Hamilton and his pal confer—Tom Howarth gains important information—"Don't you dare to lay hands on us!"—Hamilton tries to maintain his authority—"Who? Old Joe!"

### ACT II.—Doomsday's Hotel, Dare-devil's Gulch, California.

The landlord secures a guest—Hans disappointed—"Dot is a misdake"—A ghost story—The "Kid and his sister"—"Did I hurt your highness?"—Hans and Doomsday have another talk—Kate Laurel meets the young miner—"Yah, dot vas vot I t'inks"—Madge's disguise penetrated—She recognizes an old enemy—"Now, George Smith, take your choice"—Joe Ruggles as a tramp—"Ef yer think yer can pick on me because I'm han'some ye'll find me ter hum"—Hamilton appears—"Those two youngsters are mine"—The tramp takes a hand.

### ACT III.—Wood Scene.

A lively ghost—Hamilton and Smith plan more villainy—Old Joe thinks of turning detective—Kate Laurel again—"There is a secret connected with my life"—Kate's confession—"What do you mean, sir!"—Tom Howarth once more—"Vos you looking for a hotel?"—Planning an abduction—Old Joe as an Irishman—"Phat does yez want wid me?"—Undertakes to be a detective—Takes a hand in the abduction—"Do it at your peril!"

### ACT IV.

Hans hears, and tells, the latest news—"I nefer believed dot spook peesness"—Kate Laurel astonished—Hamilton attempts flight—"De poys haf got Mr. Hamilton, und dey vill gif him a necktie barty"—Arrest of Smith—"Get out mit my vay, I vas de Unided States Mail"—Tom meets his old friend under new circumstances—"Do you want me, Tom?"—Old Joe gives consent—A happy ending.

---

**Single copies sent, post-paid, to any address, on receipt of price.**

# PRACTICAL INSTRUCTIONS

FOR

# PRIVATE THEATRICALS

**By W. D. EMERSON.**

Author of "A Country Romance," "The Unknown Rival." "Humble Pie," etc.

**Price, 25 cents.**

Here is a **practical** hand-book, describing in detail all the accessories, properties, scenes and apparatus necessary for an amateur production. In addition to the descriptions in words, everything is clearly shown in the numerous pictures, more than one-hundred being inserted in the book. No such useful book has ever been offered to the amateur players of any country.

**CONTENTS.**

Chapter I. **Introductory Remarks.**

Chapter II. **Stage, How to Make, etc.** In drawing-rooms or parlors, with sliding or hinged doors. In a single large room. The Curtain; how to attach it, and raise it, etc.

Chapter III. **Arrangement of Scenery.** How to hang it: Drapery, tormentors, wings, borders, drops.

Chapter IV. **Box Scenes.** Center door pieces, plain wings, door wings, return pieces, etc.

Chapter V. **How to Light the Stage.** Oil, gas and electric lights. Footlights, Sidelights, Reflectors. How to darken the stage, etc.

Chapter VI. **Stage Effects.** Wind, Rain, Thunder, Breaking Glass, Falling Buildings, Snow, Water, Waves, Cascades, Passing Trains, Lightning, Chimes, Sound of Horses' Hoofs, Shots.

Chapter VII. **Scene Painting.**

Chapter VIII. A Word to the Property Man.

Chapter IX. To the Stage Manager.

Chapter X. The Business Manager.

---

**Address Orders to**

**THE DRAMATIC PUBLISHING COMPANY,**

**CHICAGO.**

# PLAYS.

BEING the largest theatrical booksellers in the United States, we keep in stock the most complete and best assorted lines of plays and entertainment books to be found in this country.

We can supply any play or book published. We have issued a 144-page catalogue of the best 1500 plays and entertainment books published in the U. S. and England. It contains a full description of each play, giving number of characters, time of playing, scenery, costumes, etc. This catalogue will be sent free on application.

The plays described are suitable for amateurs and professionals, and nearly all of them may be performed free of royalty. Persons interested in dramatic books should examine our catalogue before ordering elsewhere.

THE DRAMATIC PUBLISHING COMPANY,

CHICAGO.